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ABSTRACT

This two-week lesson plan exploring cultural rituals guides students to: improve their oral and written communication skills; write correct bibliographic citations for primary sources; and gain tolerance and acceptance of all cultures through the exploration and analysis of holiday and stages of life rituals. Aimed at students in grades 6 through 12, the lesson plan uses photographs, documents, and music from American Memory Collections and other sources. After investigating rituals and customs of various cultures, students then interview family members to deepen their understanding of their own cultural celebrations. Using their oral presentation skills, student present one cultural ritual from their ethnic group to the class. Includes links to American Memory Collections and student handouts. (PM)

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The Learning Page... lesson plans

Exploring Cultural Rituals.

By

Nanci Douglas and Mary Ruddy

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CS 511 409

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Exploring Cultural Rituals

Nanci Douglas & Mary Ruddy

Using photos, documents, and music from American Memory and other resources, students in a communications skills class investigate rituals and customs of various cultures.

They then interview family members to deepen their understanding of their own cultural celebrations. Using their oral presentation skills, students present one cultural ritual from their ethnic group to the class.

Objectives: Students will:

- improve their oral and written communication skills;
- write correct bibliographic citations for primary sources; and
- gain tolerance and acceptance of all cultures through the exploration and analysis of holiday and stages of life rituals which unite a group by preserving cultural identity and heritage.

Time Required: Two weeks

Recommended Grade Level: Grades 6-12

Curriculum Fit: Communication skills, English, U.S. history

Resources: American Memory Collections:

- African American Perspectives: Pamphlets from the Daniel A.P. Murray Collection, 1818-1907
- American Life Histories: Manuscripts from the Federal Writers Project, 1936-1940
- Buckaroos in Paradise: Ranching Culture in Northern Nevada, 1945-1982
- California Gold: Folk Music from the Thirties
- Hispano Music and Culture of the Northern Rio Grande: The Juan B. Rael Collection
- Historic American Sheet Music: 1850-1920
- South Texas Border, 1900-1920: Photographs from the Robert Runyon Collection
- Southern Mosaic: The John and Ruby Lomax 1939 Southern States Recording Trip
- Touring Turn of the Century America: Photographs from the Detroit Publishing Company, 1880-1920

Student Handouts:

- Additional Resources
- American Life Histories: Comparison and Contrast
- Bibliography for American Memory Text Documents
- Intercultural Music Activity
- Intergenerational Interview
- Letter "Exploring the Important Rituals of Various Cultures", (Spanish Version)
- Material Analysis Guide for Wedding Photographs
- MLA-Style Citation Format for American Memory Text Document
- Oral Presentation Rubric
- Recordings of Ethnic and Regional Music
- Rubric for Historical Counterpart Compare/Contrast Essay
- VENN Diagram
- Written Document Analysis Worksheet, National Archives and Records Administration

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Procedure

Activity 1: (1 class period)

Divide the class into groups of four. Give each group wedding photographs from The South Texas Border, 1900-1920 along with photographs of Asian and African American wedding couples. Students will be analyzing the photographs using a Material Analysis Guide. Students discuss similarities and differences of the ritual events.

Give students 5 minutes to write down the answers to the following questions:

- What are your family traditions and celebrations?
- Why do you celebrate?
- Do your grandparents and other relatives celebrate the same occasions?

Write student answers on board noting similarities or differences in rituals.
Tell students they will be investigating their family traditions.

Lecture and visuals: on christening, wedding, funeral, and holiday customs.
Discussion of attributes* common to many rituals:

- theme of the ritual, i.e. birth, coming of age, marriage, death
- historical perspective
- participants, i.e. are they representative of the community, age and gender
- unique clothing, music, food
- locale
- decorative art/symbols use
- oral history
- folk tale associated with ritual
- medicinal practices

* from *The Circle of Life, Rituals from the Human Family Album* found in Additional Resources.

Activity 2: (1 class period)

Schedule library time to use American Memory resources.

Demonstrate how to search collections and how to limit a search to photographs, text documents, sound recordings or film. Show the American Memory Synonym List, collection subject indices (Search Help has complete information on how to use the search page), and pull down menus on the search page.

Show students American Memory documents of a German-Russian wedding, entitled Catherine Margaret Weber, and a Hispanic wedding, entitled Cecilia Richards Alvarez, from American Life Histories, 1936-1940. Students work at library tables using MLA Style Citation Format for American Memory Text Document, Bibliography for American Memory Text Document, and Written Document Analysis.

Ask students to find the author, interviewee, title of collection, protocol, address, and date of interview as wedding documents are read aloud to students.

Students to write a bibliographic citation for the Weber document as you model the correct bibliographic form.

Give students class time to complete the bibliographic citation of the Alvarez document on the Written Document Analysis. Students will complete the Using MLA Citation Format worksheet and the two Written Document Analysis worksheets at the conclusion of the class period.

Activity 3: (1 class period)

Students will listen to and read lyrics to wedding and funeral music from:

- California Gold: Folk Music from the Thirties - Taksim and Wedding Dance
- Hispano Music & Culture of the Northern Rio Grande - Los bienaventurados (The Fortunate Ones)
- Southern Mosaic - Two White Horses Standin' in Line
- Additional Recordings

Students compare and contrast themes, gender roles, and religious overtones in the music using VENN Diagram Form. Students also complete an Intercultural Music Activity worksheet for bibliographic information.

Activity 4: (1 class period)

Students create Intergenerational Interview questions, and use the Intergenerational Interview Form to obtain information from parents and/or grandparents regarding christening, wedding, funeral and holiday customs in which they participated as children.

A letter should be sent to parents and guardians explaining the assignment. English Version Letter and Spanish Version Letter.

Activity 5: (3-4 class periods)

Students choose and present orally to the class one christening, wedding, funeral, or holiday ritual from their ethnic group. This presentation demonstrates their knowledge of the particular custom. Requirements for the oral presentation are visuals, outline of presentation and student question for the test. The student test question will be used to encourage active listening. Teacher explains Oral Presentation Rubric.

Activity 6: (1 class period)

Students also compare and contrast the ritual they have chosen with a historical counterpart using the American Memory collection. Students will be given search terms to use with the specific collections. Students use the American Life Histories-Compare and Contrast worksheet to help find information for this assignment. This three-page essay must include historical differences, modern similarities and reasons for continued popularity or disappearance in culture. Schedule library time for research. Essays will be evaluated by using the Compare/Contrast Rubric.

Evaluation and Extension

Teacher evaluates students on their oral presentations with the Oral Presentation rubric and their written essays via the Compare and Contrast rubric.

Students will also be evaluated by student-generated test questions.

Extension may include portfolios and cultural fairs.

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AMERICAN MEMORY

African American Perspectives

Pamphlets from the Daniel A. P. Murray Collection 1818 - 1907

"The true test of the progress of a people is to be found in their literature"
-- Daniel Alexander Payne Murray

Rare Book and Special Collections Division, Library of Congress

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Search by Keywords | Browse the **Subject** or **Author** Index

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The **Daniel A. P. Murray Pamphlet Collection** presents a panoramic and eclectic review of African-American history and culture, spanning almost one hundred years from the early nineteenth through the early twentieth centuries, with the bulk of the material published between 1875 and 1900. Among the authors represented are Frederick Douglass, Booker T. Washington, Ida B. Wells-Barnett, Benjamin W. Arnett, Alexander Crummel, and Emanuel Love.

The mission of the Library of Congress is to make its resources available and useful to Congress and the American people and to sustain and preserve a universal collection of knowledge and creativity for future generations. The goal of the Library's National Digital Library Program is to offer broad public access to a wide range of historical and cultural documents as a contribution to education and lifelong learning.

The Library of Congress presents these documents as part of the record of the past. These primary historical documents reflect the attitudes, perspectives, and beliefs of different times. The Library of Congress does not endorse the views expressed in these collections, which may contain materials offensive to some readers.

Special Presentation
The Progress of a People

Understanding the Collection

Timeline of African American History, 1852-1925:

Working with the Collection

How to view: Text | Images and illustrations

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American Life Histories
Manuscripts from the Federal Writers' Project, 1936-1940

Manuscript Division, Library of Congress

Search by Keywords | **Select** a state

These life histories were written by the staff of the Folklore Project of the Federal Writers' Project for the U.S. Works Progress (later Work Projects) Administration (WPA) from 1936-1940. The Library of Congress collection includes 2,900 documents representing the work of over 300 writers from 24 states. Typically 2,000-15,000 words in length, the documents consist of drafts and revisions, varying in form from narrative to dialogue to report to case history. The histories describe the informant's family education, income, occupation, political views, religion and mores, medical needs, diet and miscellaneous observations. Pseudonyms are often substituted for individuals and places named in the narrative texts.

The mission of the Library of Congress is to make its resources available and useful to Congress and the American people and to sustain and preserve a universal collection of knowledge and creativity for future generations. The goal of the Library's National Digital Library Program is to offer broad public access to a wide range of historical and cultural documents as a contribution to education and lifelong learning.

The Library of Congress presents these documents as part of the record of the past. These primary historical documents reflect the attitudes, perspectives, and beliefs of different times. The Library of Congress does not endorse the views expressed in these collections, which may contain materials offensive to some readers.

Special Presentation:
Voices from the Thirties: An Introduction to the WPA Life Histories Collection

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Understanding the Collection

About This Collection

States: Number of items for each represented

Bibliography

Working with the Collection

How to view: Text | Images

Editors and Technical Notes

Copyright and Other Restrictions

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From the American Folklife Center, Library of Congress

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American Folklife Center, Library of Congress

The WPA California Folk Music Project is a multi-format ethnographic field collection that includes sound recordings, still photographs, drawings, and written documents from a variety of European ethnic and English- and Spanish-speaking communities in Northern California. The collection comprises 35 hours of folk music recorded in twelve languages representing numerous ethnic groups and 185 musicians.

This elaborate New Deal project was organized and directed by folk music collector Sidney Robertson Cowell for the Northern California Work Projects Administration. Sponsored by the University of California, Berkeley, and cosponsored by the Archive of American Folk Song (now the Archive of Folk Culture, American Folklife Center), this undertaking was one of the earliest ethnographic field projects to document European, Slavic, Middle Eastern, and English- and Spanish-language folk music in one region of the United States.

The mission of the Library of Congress is to make its resources available and useful to Congress and the American people and to sustain and preserve a universal collection of knowledge and creativity for future generations. The goal of the Library's National Digital Library Program is to offer broad public access to a wide range of historical and cultural documents as a contribution to education and lifelong learning.

The Library of Congress presents these documents as part of the record of the past. These primary historical documents reflect the attitudes, perspectives, and beliefs of different times. The Library of Congress does not endorse the views expressed in these collections, which may contain materials offensive to some readers.

Understanding the Collection

The Ethnographic Experience:
Sidney Robertson Cowell in Northern California

Correspondence

Research Materials

Working with the Collection

Viewer Information:
Audio, Images, and Text

How to Order Audio and Photographic Reproductions

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From the American Folklife Center, Library of Congress

Search | Browse List of Performers | Browse List of Titles

Hispano Music and Culture of the Northern Rio Grande: The Juan B. Rael Collection is an online presentation of a multi-format ethnographic field collection documenting religious and secular music of Spanish-speaking residents of rural Northern New Mexico and Southern Colorado. In 1940, Juan Bautista Rael of Stanford University, a native of Arroyo Hondo, New Mexico, used disc recording equipment supplied by the Archive of American Folk Song (now the Archive of Folk Culture, American Folklife Center) to document *alabados* (hymns), folk drama, wedding songs, and dance tunes. The recordings included in the Archive of Folk Culture collection were made in Alamosa, Manassa, and Antonito, Colorado, and in Cerro and Arroyo Hondo, New Mexico. In addition to these recordings, the collection includes manuscript materials and publications authored by Rael which provide insight into the rich musical heritage and cultural traditions of this region. This presentation is made possible by the generous support of The Texaco Foundation.

The mission of the Library of Congress is to make its resources available and useful to Congress and the American people and to sustain and preserve a universal collection of knowledge and creativity for future generations. The goal of the Library's National Digital Library Program is to offer broad public access to a wide range of historical and cultural documents as a contribution to education and lifelong learning.

The Library of Congress presents these documents as part of the record of the past. These primary historical documents reflect the attitudes, perspectives, and beliefs of different times. The Library of Congress does not endorse the views expressed in these collections, which may contain materials offensive to some readers.

Essays in English:

Juan Bautista Rael, 1900-1993: Pioneer *Hispano* Folklorist

Nuevo Mexicanos of the Upper Rio Grande: Culture, History, and Society

La Musica Nuevo Mexicana: Religious and Secular Music from the Juan B. Rael Collection

Ensayos en Español:

Juan Bautista Rael 1900-1993: Folklorista Hispano

Los Nuevo Mexicanos del Río Grande del Norte: Cultura, Historia y Sociedad

La Música Nuevo Mexicana: Tradiciones Religiosas y Seculares de la Colección de Juan B. Rael

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Understanding the Collection

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Map of the Region

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from The Learning Page

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Working with the Collection

How to View: Audio | Text

How to Order Audio and Photographic Reproductions

Copyright and Other Restrictions

Acknowledgments

The Library of Congress

AMERICAN MEMORY — LC / AMERITECH AWARD WINNER

Duke University, Rare Book, Manuscript, and Special Collections Library

Search by Keyword | **Browse** the Subject Index | Name Index

The Historic American Sheet Music collection presents 3,042 pieces of sheet music drawn from the Rare Book, Manuscript, and Special Collections Library at Duke University, which holds an important, representative, and comprehensive collection of nineteenth and early twentieth century American sheet music. This selection presents a significant perspective on American history and culture through a variety of music types including bel canto, minstrel songs, protest songs, sentimental songs, patriotic and political songs, plantation songs, spirituals, dance music, songs from vaudeville and musicals, "Tin pan alley" songs, and songs from World War I. The collection is particularly strong in antebellum Southern music, Confederate imprints, and Civil War songs and music. Also included are piano music of marches, variations, opera excerpts, and dance music, including waltzes, quadrilles, polkas, etc. Cover illustrations represent an important, and in some cases almost unique, source of information for popular contemporary ideas on politics, patriotism, race, religion, love, and sentiment.

The mission of the Library of Congress is to make its resources available and useful to Congress and the American people and to sustain and preserve a universal collection of knowledge and creativity for future generations. The goal of the Library's National Digital Library Program is to offer broad public access to a wide range of historical and cultural documents as a contribution to education and lifelong learning. Digital collections from other institutions complement and enhance the Library's own resources.

The Library of Congress presents these documents as part of the record of the past. These primary historical documents reflect the attitudes, perspectives, and beliefs of different times. The Library of Congress and Duke University do not endorse the views expressed in these collections, which may contain materials offensive to some readers.

Special Presentation

Historic American Sheet Music Timeline: 1850-1920*

Understanding the Collection

About the Collection*

About Sheet Music*

Working with the Collection

How to Order Reproductions

Building the Digital Collection

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Selected Bibliography on Sheet Music*

Copyright and Other Restrictions

from The Learning Page

Collection Connections

Home Page for this Collection at Duke University*

The digitization and presentation of these materials by the Digital Scriptorium at Duke University* was supported by an award from the Library of Congress/Ameritech National Digital Library Competition. Links marked * are to web pages mounted at the awardee institution. The digital reproductions of the sheet music are also mounted at the awardee institution.

The source materials for this collection are housed at the Rare Book, Manuscript, and Special Collections Library, Duke University.* Please contact the library at Duke University with any questions or information about the origina materials or requests for reproductions.

American Memory | Search All Collections | Collection Finder | Learning Page

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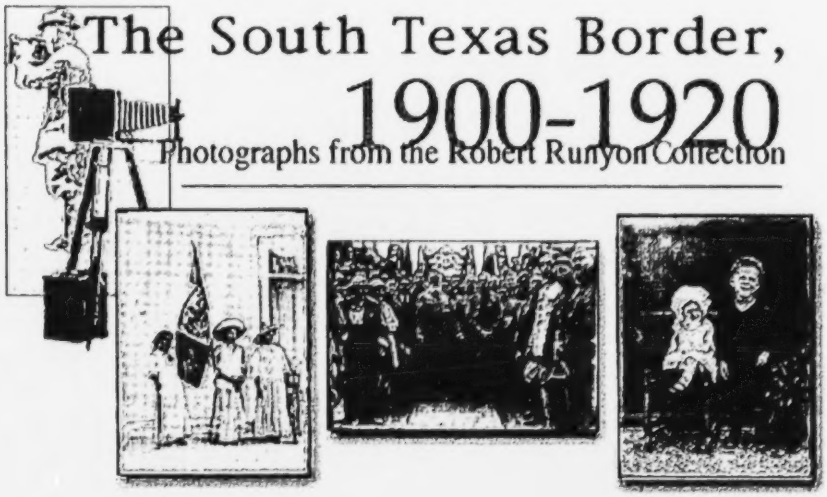
AMERICAN MEMORY LIBRARY of CONGRESS

LC/ Ameritech Award Winner

The General Libraries at The University of Texas at Austin



The South Texas Border, 1900-1920

Photographs from the Robert Runyon Collection

Search by Keyword | **Browse** the Subject Index

The Robert Runyon Photograph Collection of the South Texas Border Area, a collection of over 8,000 items, is a unique visual resource documenting the Lower Rio Grande Valley during the early 1900s. Donated by the Runyon family to the Center for American History in 1986, it includes glass negatives, lantern slides, nitrate negatives, prints, and postcards, representing the life's work of commercial photographer Robert Runyon (1881-1968), a longtime resident of South Texas. His photographs document the history and development of South Texas and the border, including the Mexican Revolution, the U.S. military presence at Fort Brown and along the border prior to and during World War I, and the growth and development of the Rio Grande Valley.

The mission of the Library of Congress is to make its resources available and useful to Congress and the American people and to sustain and preserve a universal collection of knowledge and creativity for future generations. The goal of the Library's National Digital Library Program is to offer broad public access to a wide range of historical and cultural documents as a contribution to education and lifelong learning. Digital collections from other institutions complement and enhance the Library's own resources.

The Library of Congress presents these documents as part of the record of the past. These primary historical documents reflect the attitudes, perspectives, and beliefs of different times. The Library of Congress does not endorse the views expressed in these collections, which may contain materials offensive to some readers.

Special Presentations

The Mexican Revolution: Conflict in Matamoros *

Understanding the Collection

About the Collection *

Robert Runyon: Border Photographer *

Maps of the Lower Rio Grande Region

Working with the Collection

How to Order Photographic Reproductions

Building the Digital Collection

Copyright and Other Restrictions

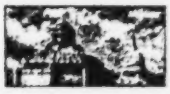
from The Learning Page

Collection Connections

Home Page for this Collection at the University of Texas*

The digitization and presentation of these materials by The General Libraries at the University of Texas at Austin were supported by an award from the Library of Congress/Ameritech National Digital Library Competition. Links marked * are to web pages mounted at the awardee institution. The digital images are also mounted at the awardee institution.

The source materials for this collection are housed at the Center for American History at the University of Texas at Austin. For information about acquiring permission to copy any of this material, please read the Center for American History's copyright information.



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URL: www.loc.gov
Questions: American Memory Help Desk

Mar-06-99

From the American Folklife Center, Library of Congress

Search by Keyword | **Browse** by Photo Subject | Audio Subject | Song Text | Audio Title | Performer | Photo

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The John and Ruby Lomax 1939 Southern States Recording Trip is a multiformat ethnographic field collection that includes nearly 700 sound recordings, as well as fieldnotes, dust jackets, and other manuscripts documenting a three-month, 6,502-mile trip through the southern United States. Beginning in Port Aransas, Texas, on March 31, 1939, and ending at the Library of Congress on June 14, 1939, John Avery Lomax, Honorary Consultant and Curator of the Archive of American Folk Song (now the Archive of Folk Culture, American Folklife Center), and his wife, Ruby Terrill Lomax, recorded approximately 25 hours of folk music from more than 300 performers. These recordings represent a broad spectrum of traditional musical styles, including ballads, blues, children's songs, cowboy songs, fiddle tunes, field hollers, lullabies, play-party songs, religious dramas, spirituals, and work songs. Photographic prints from the Lomaxes' other Southern states expeditions, as well as their other recording trips made under the auspices of the Library of Congress, illustrate the collection, since no photographs from the 1939 Southern States Recording Trip have been identified. For more information about related documentary projects undertaken by the Archive of American Folk Song in 1939, see the 1939 *Annual Report of the Library of Congress*. This presentation is made possible by the generous support of The Texaco Foundation.

The mission of the Library of Congress is to make its resources available and useful to Congress and the American people and to sustain and preserve a universal collection of knowledge and creativity for future generations. The goal of the Library's National Digital Library Program is to offer broad public access to a wide range of historical and cultural documents as a contribution to education and lifelong learning.

The Library of Congress presents these documents as part of the record of the past. These primary historical documents reflect the attitudes, perspectives, and beliefs of different times. The Library of Congress does not endorse the views expressed in these collections, which may contain materials offensive to some readers.

Special Presentation:
The 1939 Recording Expedition

Understanding the Collection **Working with the Collection**

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About the Collection

Biographies:
John Avery Lomax
Ruby Terrill Lomax

Map of the Region

Research Materials

Fieldnotes

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Discography

Related Resources

from The Learning Page
Collection Connections

How to View:
Audio | Text | Photos

Indexing and Access

How to Order Audio and Photographic Reproductions

Digitizing the Collection

Copyright and Other Restrictions

Acknowledgments

Exploring Cultural Rituals

Additional Resources

I. Web Site Resources

a. Library of Congress Sites:

American Folklife Center

Local History and Genealogy Reading Room

American Folklife Center Services to New Mexico

Hispanic Reading Room

African and Middle Eastern Reading Room

Asian Reading Room

European Reading Room

b. Additional Sites:

Holidays on the Net

Through the Year Holidays and Celebrations

Family Folklore

The Worldwide Holiday and Festival Site

Reference & Research – American Studies Web

II. Print Resources

Angell, Carol S. *Celebrations Around the World*. New York: Fulcrum, 1996.

Compra, Arthur Leon. *Hispanic Culture in the Southwest*. University of Oklahoma Press, 1979.

Cohen, David. *The Circle of Life, Rituals from the Human Family Album*. San Francisco: Harper, 1991.

Ingpen, Robert R. and Wilkinson, Phillip. *A Celebration of Customs and Rituals Around the World*. New York: Facts on File, 1996.

Thompson, Sue Ellen and Carlson, Barbara W. *Holidays, Festivals and Celebrations of the World Dictionary*. Detroit: Omnigraphics, 1994.

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Last updated 07/31/2002

http://www.loc.gov/folklife/

The LIBRARY *of* CONGRESS

American Folklife Center

Index to Site Contents
About the American Folklife Center
Events and Announcements
Archive of Folk Culture Collections
Published Recordings
Internships and Awards
Gift Funds
Save Our Sounds Project
Veterans History Project
September 11 Documentary Project
Links to Ethnographic Resources
T-Shirt
Ask a Librarian

Hours:
Weekdays, 8:30 a.m. to 5:00 p.m.
closed Saturday and Sunday
Contact Information

Location:
Room LJ G-49, Thomas Jefferson Building
1st St. and Independence Avenue, S.E.
Washington, D.C. 20540-4610
Map showing location

Image: Alan Lomax in 1978 at the celebration of the 50th anniversary of the Archive of Folk Culture. As the Archive's first federally funded staff member, Lomax made collecting expeditions for the Library, produced a series of documentary folk music albums, conducted interviews with performers, and introduced Washington audiences to an array of folk musicians. Lomax passed away on July 19, 2002. A short appreciation is available from this link: Alan Lomax, 1915-2002.

The American Folklife Center at the Library of Congress was created by Congress in 1976 "to preserve and present American Folklife." The Center incorporates the Archive of Folk Culture, which was established at the Library in 1928 as a repository for American Folk Music. The Center and its collections have grown to encompass all aspects of folklore and folklife from this country and around the world.

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Local History & Genealogy Reading Room

The LIBRARY *of* CONGRESS

HUMANITIES & SOCIAL SCIENCES DIVISION

Tours and Research Orientations
Information on tours of the reading room and research orientation sessions offered by the Humanities and Social Sciences Division.

Before You Begin
What to do to prepare for your genealogical research at the Library of Congress; overview of reading room policies, and searching tips for locating genealogical materials in the online catalog.

The Collections
Information on what genealogical materials are available in the Library's collection of books and monographs; CD-ROMs; Internet-based subscription services available onsite; and the vertical file.

U.S. Civil War Regimental Histories
Guided subject searching for published U.S. Civil War regimental histories in the Library of Congress collections.

Acquiring Published Genealogies
Information on submitting materials to the Library of Congress as a gift, for purchase, and for copyright.

Bibliographies and Guides
Full text of published guides to the Library's genealogy collections, written by Local History and Genealogy Section reference librarians.

Other Internet Sources on Local History and Genealogy
Catalogs of genealogical libraries and collections; websites devoted to genealogical, archival, and historical resources.

Ask a Librarian
Submit a reference question to the Library via a Web form.

Hours:
Monday, Wednesday, and Thursday: 8:30 a.m. - 9:30 p.m.
Tuesday, Friday, and Saturday: 8:30 a.m. - 5:00 p.m.
Sunday and Federal Holidays: Closed
Contact Information

Location:
Thomas Jefferson Building, Room LJ G42
101 Independence Avenue, S.E.
Washington, D.C. 20540-4660
Map showing location

The Library of Congress has one of the world's premier collections of U.S. and foreign genealogical and local historical publications. The Library's genealogy collection began as early as 1815 when Thomas Jefferson's library was purchased.

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Services to New Mexico

The American Folklife Center was created by Congress in 1976 through Public Law 94-201 and charged to "preserve and present American folklife." Part of the Library of Congress, the Center incorporates the Library's Archive of Folk Culture, founded in 1928. The Center carries out its mandate through its collections, programs, and services, which have touched all fifty states.

COLLECTIONS

The collections of the American Folklife Center contain rich and varied materials documenting the Native American and other folk traditions of New Mexico. Among this material are early cylinder recordings of Zuni songs and folklore, collected by Jesse Walter Fewkes in 1890 and 1891; many hours of songs and spoken narrative from the Acoma, Cochiti, Isleta, Jemez, Laguna Picuris, San Ildefonso, Santa Clara, Santo Domingo, and Taos pueblos; materials from the Mescalero and Chiricahua Apache peoples; the John Donald Robb collection of Spanish-American folksongs; and cowboy music.

The Upper Penitente Morada Chapel, Arroyo Hondo, Taos County, NM. Library of Congress, Prints and Photographs Division, Historic American Buildings Survey.

American Folklife Center Collections presented online through the American Memory project include Hispano Music and Culture of the Northern Rio Grande: the Juan Rael Collection, an ethnographic field collection documenting religious and secular music of Spanish-speaking residents of rural Northern New Mexico and Southern Colorado compiled by Juan Batista Rael in 1940.

New Mexico is participating in the Library's Bicentennial Local Legacies project, which includes documentation of local traditions and celebrations for the American Folklife Center's Archive of Folk Culture. Select the link for a list of New Mexico's Local Legacies projects.

PUBLIC SERVICES: EQUIPMENT LOAN

Earthworm Films, Santa Fe: to create a documentary on chile cuisine of Spanish, Indian, and Anglo residents

Lea Gladstone, Albuquerque: to document folklife of New Mexico and produce a series of radio programs

Museum of International Folk Art, Sante Fe (2 loans): to document folk art of northern New Mexico

PUBLICATIONS

"Finding the"True America" Ethnic Tourism in New Mexico During the New Deal," *Folklife Annual 88-89*

The Federal Cylinder Project: A Guide to Field Cylinder Recordings in Federal Agencies, Volume 5

PUBLISHED RECORDINGS

Pueblo: Taos, San Ildefonso, Zuni, Hopi, Library of Congress AFS L43

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http://lcweb.loc.gov/rr/hispanic/

The LIBRARY *of* CONGRESS

Hispanic Reading Room

HISPANIC DIVISION, AREA STUDIES

Versión en español | Versão em português

The Hispanic Division
Handbook of Latin American Studies
The Hispanic Reading Room

Hispanic, Portuguese, and Caribbean collections

Online Collections

Hispanic Local History and Genealogy in the United States

Additional Collections and Exhibits

Library Security: What You Need to Know to Use LC Reading Rooms

Spain, The United States, & The American Frontier: Historias Paralelas.

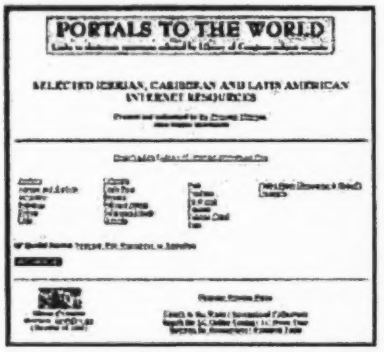
Forthcoming Special Events

Reading Room Hours:

Weekdays, 8:30 a.m. to 5:00 p.m.
Closed Saturday and Sunday.
Reference Assistance and Contact Information

Location:

Room LJ240,
Thomas Jefferson Building
1st St. and Independence Avenue, S.E.
Washington, D.C. 20540-4850
Map showing location

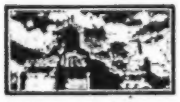


Featuring **Portals to the World, *especially***
Iberian, Caribbean and Latin American Internet Resources

Video Conference on 21st Century Public Policy in the Americas

---

The Hispanic Reading Room serves as the primary access point for research relating to those parts of the world encompassing the geographical areas of the Caribbean, Latin America, and Iberia; the indigenous cultures of those areas; and peoples throughout the world historically influenced by Luso-Hispanic heritage, including Latinos in the U.S., and peoples of Portuguese or Spanish heritage in Africa, Asia, and Oceania.



Library of Congress
(July 22, 2002)
Comments: *Ask a Librarian*

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http://www.loc.gov/rr/amed/

African & Middle Eastern Reading Room

The LIBRARY *of* CONGRESS

AFRICAN & MIDDLE EASTERN DIVISION, AREA STUDIES

About the Division (AMED) & About the Collections

- The African Section
- The Hebraic Section
- The Near East Section

Reference Assistance

- Contact a Subject Specialist for Assistance
- Research a Country or Language
- Use the Reading Room
- Access AMED Online Publications and Collections
- Selected Internet Resources: Africa & the Middle East

NEW from AMED

Hours: Weekdays, 8:30 a.m. to 5:00 p.m.
Closed Saturday and Sunday and Federal Holidays

Location:
Room LJ 220
Thomas Jefferson Building
101 Independence Ave. S.E.
Washington, D.C. 20540-4820
Map showing location

Middle Eastern book binding, African and Middle Eastern Division

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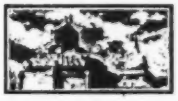
The African and Middle Eastern Reading Room is the primary public access point for materials housed in the the African and Middle Eastern Division (AMED) which include a variety of vernacular scripts, such as Amharic, Arabic, Armenian, Georgian, Hebrew, Persian, Turkish, and Yiddish. Covering more than 70 countries, from Morocco to Southern Africa to the Central Asian republics of the former Soviet Union, the division's three sections--African, Hebraic, and Near East--offer in-depth reference assistance, provide substantive briefings on a wide range of subjects relating to these languages and cultures, produce guides to the Library's vast resources and cooperate in developing and preserving the Division's unparalleled collections.



Library of Congress
(April 3, 2002)
Ask A Librarian

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http://lcweb.loc.gov/rr/asian/

The LIBRARY *of* CONGRESS

Asian Reading Room

ASIAN DIVISION, AREA STUDIES

About the Reading Room

Collections

- Chinese Collection
- Japanese Collection
- Korean Collection
- South & Southeast Asia Collection
- Tibetan Collection

Publications
Korean Bibliography
Special Events and Exhibitions NEW!

A World of Books
Japan Documentation Center

Hours:
Weekdays, 8:30 a.m. to 5:00 p.m.
Closed Saturday and Sunday

Contact information

Location:
Room LJ-150, Thomas Jefferson Building
1st St. and Independence Avenue, S.E.
Washington, D.C. 20540-4810

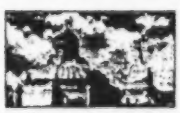
Map Showing Location

Photo: Asian Division Reading Room

Portals to the World
Area Services in the Asian Division

Ask a Librarian NEW!

The Asian Reading Room is the primary public access point for researchers seeking to use the Asian collections of the Library of Congress in the many languages of Asia. The reading room covers the area from the South Asian subcontinent and Southeast Asia to China, Japan, and Korea. With almost 2 million books, periodicals, newspapers, manuscripts, and electronic media, the collections are the most comprehensive sources of Asian language materials outside of Asia. Area Specialists and Reference Librarians provide in-depth reference assistance on questions concerning Asia. Western language materials about Asia are part of the general collection and can be requested in the Main Reading Room.



Library of Congress
(May 10, 2002)
Comments: Ask a Librarian

LC Home Page | Search the LC Catalog | Services for Researchers
Research Tools

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The LIBRARY *of* CONGRESS

European Reading Room

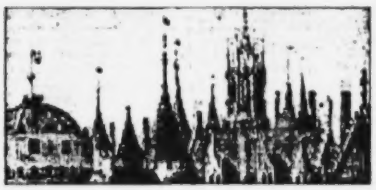
EUROPEAN DIVISION, AREA STUDIES

General Information
About the European Division
In the European Reading Room
How do I...
Reading Room Databases
Calendar of Events

The Collections
Illustrated Guide
Country Overviews

Links
National Libraries of Europe
Selected European Internet Resources

Of Interest
European Exhibits at LC
Meeting of Frontiers
Publications
Readings & Lectures
Special Projects



Location:
Thomas Jefferson Building,
Room LJ-250
Library of Congress
101 Independence Ave. SE
Washington, D.C. 20540-4830

Map showing location

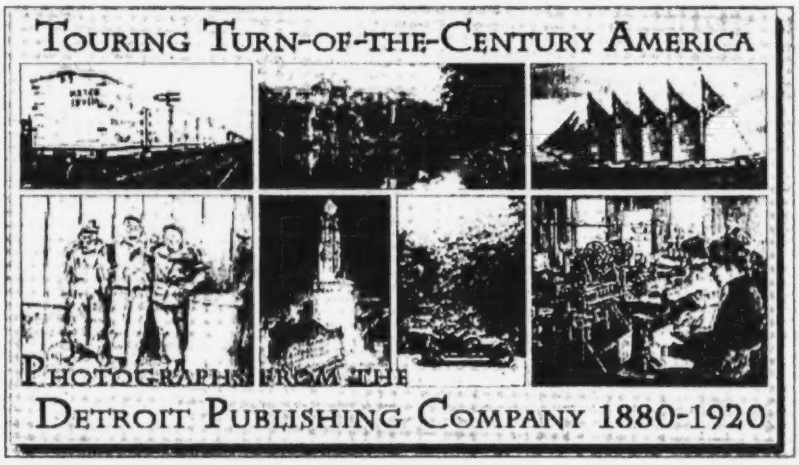
Phone: (202) 707-5522
(General Reference)
Fax: (202) 707-8482
Email: eurref@loc.gov

Hours:
Weekdays: 8:30 a.m. to 5:00 p.m.

Closed Weekends and
Federal Holidays

The European Reading Room is the primary public access point for readers and researchers seeking to use the vast European collections of the Library of Congress, including those from Russian-speaking areas of Asia. The reading room is staffed by reference librarians and area specialists from the European Division, who offer in-depth reference assistance and work with other Library of Congress units in developing collections that meet the research needs of a varied constituency. Researchers interested in Spain and Portugal should contact the Hispanic Reading Room; those interested in the United Kingdom and Ireland should consult reference librarians in the Main Reading Room.

Library of Congress
(August 20, 2002)
Ask a Librarian



Prints and Photographs Division, Library of Congress

Search by Keyword | **Browse** by Subject | Geographic Location

This collection of photographs from the Detroit Publishing Company Collection includes over 25,000 glass negatives and transparencies as well as about 300 color photolithograph prints, mostly of the eastern United States. The collection includes the work of a number of photographers, one of whom was the well known photographer William Henry Jackson.

A small group within the larger collection includes about 900 Mammoth Plate Photographs taken by William Henry Jackson along several railroad lines in the United States and Mexico in the 1880s and 1890s. The group also includes views of California, Wyoming and the Canadian Rockies.

The mission of the Library of Congress is to make its resources available and useful to Congress and the American people and to sustain and preserve a universal collection of knowledge and creativity for future generations. The goal of the Library's National Digital Library Program is to offer broad public access to a wide range of historical and cultural documents as a contribution to education and lifelong learning.

The Library of Congress presents these documents as part of the record of the past. These primary historical documents reflect the attitudes, perspectives, and beliefs of different times. The Library of Congress does not endorse the views expressed in these collections, which may contain materials offensive to some readers.

Understanding the Collection

About the Collection

Locations Represented in the collection

Related Resources

from The Learning Page

Collection Connections

Working with the Collection

How to Order Photographic Reproductions

Building the Digital Collection

Copyright and Other Restrictions

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The South Texas Border: The Robert Runyon Photograph Collection

Photographs 1 through 20 of 22
Display: [illegible] Gallery View

1	Buchard wedding, Matamoros
2	Buchard wedding, Matamoros
3	Buchard wedding, Matamoros
4	Wedding portrait
5	Wedding portrait
6	Wedding portrait
7	Wedding portrait
8	Wedding portrait
9	Wedding portrait
10	Wedding portrait
11	Civil wedding ceremony
12	Civil wedding ceremony
13	Bride and groom
14	Bride and groom
15	Martin Espinosa and Anna Gonzalez wedding
16	Bride and groom
17	N. R. Bigelow wedding, June 21, 1926
18	Bride with groom in uniform
19	Abel Garcia and wife
20	Abel Garcia and wife

Exploring Cultural Rituals

Material Analysis Guide for Wedding Photographs

Team Members: _____ Period: _____

A. Observation
Describe the photograph. What do you see? Be specific about the content.

B. Analysis

1. What was the photographer's intent?

2. What was the purpose of the photograph?

3. Who would likely purchase this photograph?

4. What does the photograph tell us about the time period of its origin?

5. How does the photograph portray American society?

Top of Page

The Library of Congress

American Memory

Historical Collections for the National Digital Library

Collection Finder

Select collections to search

Search

Search for items across all collections

Learning Page

Teaching and learning with American Memory

Today in History
August 22

What's New

FAQs

How To View

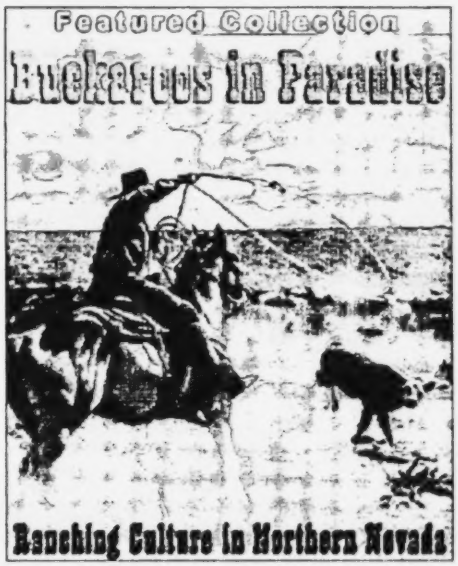
Copyright & Restrictions

Technical Information

Future Collections

American Memory is a gateway to rich primary source materials relating to the history and culture of the United States. The site offers more than 7 **million digital items** from more than 100 historical collections.

Search example of the day: peach



International Horizons
Digital Collections from around the world

America's Library
For kids and families, featuring content from American Memory and other Library of Congress sites

Sponsors
See who is helping to bring a virtual library to all Americans for the 21st century

LC/Ameritech Competition
Unique content from other institutions has been added to American Memory through this competition, which ran from 1997-1999.

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Aug-20-02

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Synonym List

Try these synonyms to improve your search results.

For terms related to specific collections, check the Learn More About Its in the Collections section of the Learning Page. Choose a collection and look for Search Tips on the Summary of Resources page.

SYNONYM CHART	
in addition to/ instead of:	**also use:**
African Americans	abolition, afro-american, black, colored, names of individuals, Negro, Negroes, slavery, suffrage
agriculture	crops, names of crops , farms, harvest, land, livestock, names of livestock
celebrities and prominent individuals	actor, senator, artist, writer, names of individuals
cities and towns	neighborhoods, markets, peddlers, slums, names of streets, names of cities
emigration and immigration	aliens, colonization, emigrant, immigrant, migration, ports of entry, nationalities, names of places
ethnicity	culture, race, pluralism, names of ethnic groups
family	child, children, divorce, home, household, husband, marriage, spouse, wife
industry	business, factory, names of companies, types of industries, manufacturing, production, work
labor	names of occupations, factory, guilds, migrant, strike, unions
recreation	amusement park, beach, boats, games, hobbies, names of sports, leisure, parks, playgrounds
scenic views	names of places, landscape, panorama, view, vista
transportation	automobile, car, cart, horse, railroad, ship, train, vessel, wagon
war	arms, artillery, battlefields, bombers, casualties, infantry, military, names of wars, troops, weapons
women	female, girl, lady, mother, suffrage, names of individuals

For World Wide Web browsers that do not support tables, use this Search Tips List.

Search Tips

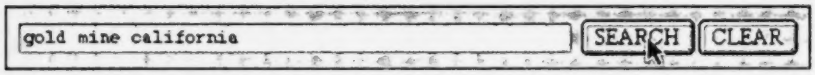
Note: The search engine used on the American Memory database is *InQuery*, currently licensed from LeadingSide, Inc. *InQuery* was originally developed by the Center for Intelligent Information Retrieval based at the University of Massachusetts at Amherst.

Simple Search Strategies
Tips for New Users

Tips for Precision Searching
Choosing Search Words
Using Special Characters
Searching Textual Collections
Bibliographic Record Search Options
Full Text Search Options
How are the Results Listed?

Tips for New Users

Searching can be as simple as typing one or more words into the query box and clicking the SEARCH button.



It is wise to use as few options as possible until you are sure that you need to be more specific.

Too Many Hits Returned

- Use more specific subjects. (See the Synonym List.)
- Important terms can be found in the **Subject Lists** available from most collection home pages. These lists will link to searches for related records within that collection.
- Links to searches for related **Subjects** and **Authors** may be found from inside the bibliographic records. The list returned will include related records found for all collections that were included in your original search request.

Too Few Hits Returned

- Add more synonyms or use broader subjects. (See the Synonym List.)
- Important terms found in the **Subject Lists** available from most collection home pages. These lists will link to searches for related records within that collection.
- Links to searches for related **Subjects** and **Authors** may be found from inside the bibliographic records. The list returned will include related records found for all collections that were included in your original search request.
- Use older language in use at the time the collection materials were created. Language changes. For example, the following historical terms will produce more results than their modern day counterparts:

Modern Usage	Historical Usage
gas, service station	filling station

African American	Afro American, Negro
voting rights	suffrage

- Use the names of towns, landmarks, bridges, and buildings as they were used at the time the collection materials were created. These names change.

Formatting Search Words

- Common words, such as, *and*, *not*, or *the* are ignored.
- Case of letters is ignored. (For example *Civil* and *civil* are treated the same.)
- Use plain unaccented English letters in place of accented letters. Diacritic characters (characters with accents) and the following special characters will produce unintended results: **# @ ( )**

When Searching for a Phrase

- When searching for a phrase, enter the words in the order in which they are most likely to occur in the text or bibliographic records being searched.
- The order in which you enter your search words does not affect *which* records appear in the search results, but it will affect the *order* of their display.
- The list of records returned to you is arranged in order of relevance to your search words, with the "exact match" for your phrase listed first.

When Searching Textual Collections

Choose a Bibliographic Record Search for finding:

- A specific item by title or digital ID
- Works by an author, creator or publisher
- Works about general subjects
- Works whose central theme is about a person, place or event.

Choose a Full Text Search for finding:

- Concepts or ideas not defined by one subject term
- A person, place, or event that is not central to the main theme
- Very specific topics

See How to Use a Pull Down Menu if this is your first time using this type of display.

For more detailed information, see Tips for Precision Searching

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Return to Search American Memory

American Memory | Search All Collections | Browse All Collections | Learning Page

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Library of Congress
URL: www.loc.gov
Questions: American Memory Help Desk

[Catherine Margaret Weber]

{Page image}
{Begin page}

{Begin handwritten} [? ?? DUP?] *{End handwritten}*

FORM A Circumstances of Interview

NAME OF WORKER Harold J. Moss ADDRESS 6934 Francis

DATE Sept. 9, 1938 SUBJECT German-Russian Folklore

1. Name and address of informant Catherine Margaret Weber

2. Date and time of interview 9-9-38, 9:30 a.m.-11:30 a.m.

3. Place of interview Farm, 6 m. north on 14th St., Lincoln

4. Name and address of person, if any, who put you in touch with informant. George Weber, 17th and Washington

5. Name and address of person, if any, accompanying you. None.

6. Description of room, house, surroundings, etc.

Mrs. Weber lives with a daughter, Mrs. Burcham, her husband having died 13 years ago. It is just an average Nebraska farm home, very comfortable, however not modern, and very clean. *{Begin handwritten}* [???] *{End handwritten}*

{Page image}
{Begin page}

FORM B Personal History of Informant

NAME OF WORKER Harold J. Moss ADDRESS 6934 Francis

DATE Sept. 9, 1938 SUBJECT German-Russian Folklore

NAME AND ADDRESS OF INFORMANT Catherine Margaret Weber

assisted by Bertha Burcham six miles north on 14th St. Lincoln.

1. Ancestry. German

http://lcweb2.loc.gov/cgi-bin/query/r?ammem/wpa:@field(DOCID+@lit(17060106))

2. Place and date of birth. Graim, Russia, Febr. 23, 1870

3. Family. Husband dead, one son, two daughters; Lives with daughter, and son-in-law.

4. Place lived in, with dates. Graim, Russia, 1870-1885,-Sarotoff, Russia, 1885-1913. -Lincoln, Nebraska, 1913-to present date.

5. Education, with dates. Parochial school which she attended until confirmed 1877-1884.

6. Occupations and accomplishments, with dates. Mostly homework, 1880-1890; no particular accomplishments. Married, 1890.

7. Special skills and interests. Has hobby of washing and cleaning; likes to do it and also general house work and family work, etc.

8. Community and religious activities. German-Lutheran Church--was active in anti-witch teachings and in converting the neighboring folks from such beliefs.

9. Description of informant. Is very mentally alert, congenial, reliable, and inclined to hard work. Health good and robust, short of stature and large proportions. Features have some characteristics of Russian.

10. Other points gained in the interview probably acquired, but the German type seems to dominate. At the age of 15, she moved to Sarotoff, Russia, a large city and where she was later married and lived until coming to Lincoln, Nebr., in 1913. Mrs. Weber was unusually interested in her only son, George Weber, and was heartbroken at the time of his voluntary enlistment in the U.S. Army just prior to their entry into the World War. However she quickly became adjusted to the idea and was then one of the most ardent supporters of the cause and her son's part in it.

{Page image}
{Begin page}

FORM C Text of Interview (Unedited)

NAME OF WORKER Harold J. Moss ADDRESS 6934 Francis

DATE September 9, 1938 SUBJECT German-Russian Folklore

NAME AND ADDRESS OF INFORMANT Catherine Margaret Weber, North 14th St. Rd. care of Bertha Burcham

German-Russian Weddings.

The night before the wedding, one of the men sponsors of the groom and also of the bride, (sponsors of their childhood baptism) if they are still living and around, are sent forth to invite the guests. They go out in the daytime and invite the relatives, close friends and neighbors. A cane is usually carried by each with which they tap at the doors and then enter. Sometimes they carry musical instruments and play a tune before they enter. The invited ones tie a ribbon on the cane and mostly all offer a toast to the bride, the refreshments being furnished by the ones being invited. This wedding custom was more followed in the smaller rural communities.

The next day, the wedding takes place. The wedding party marches from the bride's home to the church, the best man leading the bride and the bridesmaid leading the groom. Music is generally furnished by horns. The ceremony is performed with a preacher, who does not take part in the rest of the celebration. Then the party and guests return to the bride's house in the same order and the celebration starts. There is more music, then a big dinner is served, of soups, meats, potatoes, and sometimes coffee cakes.

{Page image}
{Begin page}

Although at least in the old country, fancy pies or wedding cakes were little known or used by the rural people anyway.

Wines, beers and liquors were served freely, all food and refreshments being furnished by the bride's or groom's fathers.

During the dinner, someone would steal one of the bride's shoes and then this would be auctioned off. The proceeds of this sale would go to the bride. It was supposed to be bought by the best man and returned to the bride's foot. This entitled the best man to the second dance with the bride, the first going to the new husband. It was the custom to pay the musicians after each dance. The crowd did this. The instruments used were violin, accordions, and a musical "board." This was something like a harp having many strings.

The first dance was really a grand march in which only the bride and groom took part. Then the second dance is the bride and best man and then others in order as the dance becomes general. Everyone who dances with the bride must pin money on her dress or as in Russia, hand her some silver. The sum she receives varies with the place, time, people, etc.

Mrs. Weber says that her own daughter married here in Lincoln some years ago received over $300 hundred dollars in just the same way. But in Russia then, the money collected never amounted to any such figure.

The dance and celebration goes on for two or maybe three days, the guests going and coming as they please and plenty of refreshments to both eat and drink.

{Page image}
{Begin page}

At the end of the celebration the bride and groom move to their own new home or farm. Honeymoons are not customary. The money received by the bride goes toward getting new furniture, tools and etc. to start up the new home or farm with.

For three weeks before the wedding, each Sunday the bride-to-be and groom-to-be must attend church and step forward before the congregation. Then if anyone has any objection to the coming marriage they speak up then or not at all. "Speak now or forever hold your pocketbook," is one expression.

It takes three weeks to get a marriage license in rural Russia and divorces were not encouraged and remarriage after divorce was not legal at that time. They regarded marriages more highly as a people. Witches and Demons

Many of the people believed in evil witches and demons and feared them. Mrs. Weber did not believe in witches and made some effort to talk others out of thinking that way. These people believe that if a witch wished, it could come at night and injure them, in some way and they would not know it until they woke up. Then they would have fearful injuries and sometimes the witches would hurt and destroy their best stock.

One time a woman, believed to be a witch, died and during the funeral, which was afoot, a black goat suddenly appeared out of nowhere, and walked ahead of the preacher and coffin. When they reached the cemetery people

{Page image}
{Begin page}

were worried and uneasy about this strange thing but the goat just vanished as it had come.

Some men got started to playing cards one day and they played on and on and would not stop, until some days later one of them looked under the table and saw a black demon there. They all were frightened and quickly gave up the game. The demon disappeared.

Note: Funerals in rural districts in Russia, were mostly conducted on foot as the cemeteries were usually at hand and very few could afford carriages.

(Bertha Burcham, [?] F.D., Lincoln, Nebraska, assisted in this interview and much credit is due her for obtaining the facts and story notes. Mrs. Weber will permit her picture to be taken if necessary.)

Information about SGML version of this document.

AMERICAN MEMORY | PREVIOUS | NEXT | NEW SEARCH

American Life Histories: Manuscripts from the Federal Writers' Project, 1936-1940

[Cecilia Richards Alvarez]

{Page image}
{Begin page}

Marie Carter

Anthony,

New Mexico *{Begin handwritten}* Interview *{End handwritten}*

1,100 words

Old Timers Dictionary

In

Detail

Cecelia Richards Alvarez

The day was Sunday. I recall it quite well. Because the neighbor's little girl woke me up to tell me that my cat had, had kittens in her barn. Just why I selected that particular day to go to La Union, in search of a former resident of Anthony, is something I cannot explain.

******

When I knocked at the front door of the woman I sought, there was no response, so I meandered around to the back door, unaware that she was sick in bed. The maid came to the door and opened her mouth to tell me, I feel quite sure, now that I recall her expression, that the doctor did not permit her mistress to see anyone. But just as she was about to utter the fatal words, a tall elderly man shoved her aside and invited me to enter.

****

Having preceeded me as far as the bedroom door, he stepped aside and bowed me into the presence of Cecilia Richards Alvarez, who favored me with a beautiful smile and inquired:

" What is it you wish?"

" Information."

{Page image}
{Begin page no. 2}

" Regarding whom?"

" You."

" Oh!"

"It isn't anything to be alarmed about," I assured her. I merely want to know how long you have been in the Southwest and the year in which you arrived?"

" Well I can tell you that in a few words," she said. " I came here with my parents when I was sixteen years of age."

" Here?"

" Yes, to La Union. But in a few months we moved to Anthony ." she explained.

" Oh: I see. What year was that?"

" 1890. I was born in fort Stocton, Texas," she added.

" Do you mind telling me the year?"

" Not at all," was her gracious reply. "January 25, 1874."

" Now we're going places!" I exclaimed.

[Her?] expression was quizzical as she softly murmured:

" Ah, you are young."

" Not as young as I sound," was my retort.

Mrs. Alvarez laughed and came right back at me with: " You'll do."

****

" Would you like to know who sent me to see you?" I asked.

" Very much. You see," she added, "curiosity is one of my faults.

" I must be afflicted the same way," I said,"or I wouldn't be here today. But then, I'm drifting away from my main object. I believe I was going to tell you--"

" Who sent you to La Union," she supplied.

{Page image}
{Begin page no. 3}

" Thanks. Well, it was a former neighbor of yours--Mrs. Pat Coleman."

" Oh, was it?" Her soft low voice throbbed with a note of pleasure.

" You must have known Charley Miller, too," I observed.

" Yes, I knew him very well. Mr. Miller, Mrs. Story and I were in business on the same street."

" I believe that was old main street?"

" Yes, west of the Santa Fe tracks. The present main street was a mere wagon road. Anthony was a stopping place for travelers. Mr. Royal Jackman was the station agent. A man by the name of Scott was the first postmaster; he carried the mail on horseback. Charley Miller ran a store and a flour mill. And the Pat Colemans had a sheep ranch."

****

" I suppose farming was the chief occupation?"

" Yes, but the farmers were often discouraged. The Rio Grande was muy furioso." She lapsed into Spanish; then continued in perfect English: " "There was a flood almost every spring. The Mexicans were very brave though and patiently rebuilt their farms and homes over and over again. We used to ford the river or cross on crude rafts."

****

" Didn't the people ever try to build a bridge?" I asked.

" Oh, yes, but the river would rise and wash them away. The year after I was married the flood damaged our ranch to the amount of five thousand dollars."

" Did you marry someone in Anthony?" I quizzed.

" No. I married Mr. Alvarez, a rancher of La Union."

" If you don't mind telling me, I should like to hear about your engagement and wedding. For I think the old Spanish engagements were very romantic."

{Page image}
{Begin page no. 4}

" You refer to the prendorio, or engagement announcement. I think we took marriage more seriously in the old days. As, no doubt you know, there are slight variations in the old customs of every country. So it was with the prendorio. Some families discarded the letter, but my family, or to be exact, the boy's family, adopted it. The parents of my future husband wrote a letter to my parents which they presented in person, asking them for their consent to the marriage of their son to me. Fifteen days later my parents wrote a similiar letter, which they presented in person, to the boy's parents in which they gave their consent."

" Did *{Begin deleted text}* you *{End deleted text} {Begin inserted text} {Begin handwritten}* your *{End handwritten} {End inserted text}* parents give a reception?"

" Oh, yes, and it lasted all day. While my parents received their guests I remained hidden in another room. And, during the reception, refreshments were served. When it came time for the boy's parents to enter, they left their son outside. Finally they called me in; then they called the boy in."

" Were you embarassed[?]"

" Very much," she replied. "If my face was as red as my ears felt, I am sure that it was the color of a poinsettia."

" Did the boy bring you a gift?"

" Si, senora, la cajita bonita!" she said.

" A pretty little box, eh? Well, what did it contain? Now you have me curious."

"No more so than I was," she laughed. "Upon opening that pretty little box I fairly gasped with surprise. Of course I expected jewelry, but not as beautiful as the pieces I received; they were family heirlooms.

{Page image}
{Begin page no. 5}

Accepting the gift was accepting the boy, so he placed a diamond engagement ring upon my finger. Then, after my father announced our engagement to the guests, congratulations followed. The ladies remained inside but the [men?] went outside and celebrated by shooting off guns in our honor."

******

Cecilia [Richards?]: Born in Fort Stocton, Texas; January 25, 1874; moved to Pecos with parents; moved from Pecos to La Union; moved from La Union to Anthony, New Mexico, 1890. Attended Loretto Academy, Las Cruces, New Mexico; Father was English, mother Spanish; Married Deonicio (Dennis) Alvarez; Husband born in La Union, which used to be called, "Amoles," after the roots of the palm Plant from which the natives made soap. Mrs. Alvarez is the mother of Cruz [Richards Alvarez?], Attorney of Old Mesilla; Joe Richards Alvarez of La Union; Edward Richards Alvarez of La Union; Estella Richards Alvarez, who is now Mrs. [Paul?] Scharmen, Country Club--El Paso.

****

Amoles: roots of the Spanish palm, a fungas from which soap can be made. Can also be used for soap in its raw state, by soaking it in water for about an hour, after which time it forms a lather. [Mexicans?] liked it better than any other kind of soap for {washing?] wool blankets. *{Begin deleted text}* Furiose *{End deleted text} {Begin inserted text} {Begin handwritten}* Furioso *{End handwritten} {End inserted text}* : furious, and la cajita bonita, pretty little box. Prendorio: engagement announcement.

Information about SGML version of this document.

Exploring Cultural Rituals

MLA-Style Citation Format for American Memory Text Document

American Memory contains collections of pamphlets, documents, recollections, and other written material. One such example is "A duty which the colored people owe to themselves," a sermon by Charles Boynton, 1867. This example comes from African American Perspectives, 1818-1907.

> "Moses was the son of a slave, but separated from his own people in infancy, and adopted into the royal family of Pharoh,..."

Structure:

Author last name, first name, and middle initial. "Title of work." Date. Title of collection. (Protocol and address) (Call Number) (Date of visit)

Example:

Boynton, Charles B. "A duty which the color people owe to themselves. A sermon delivered at Metzerott hall, Washington, DC." African American Perspectives 1818-1907. (http://lcweb2.loc.gov/aap/aaphome.html) (lcrbmrp t 2002) (August 14, 1996)

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Exploring Cultural Rituals

Bibliography for American Memory Text Documents

Name: _____ Period: _____

Bibliography for Source #1 (Cecilia Richards Alvarez)

Bibliography for Source #2 (Catherine Margaret Weber)

U.S. NATIONAL ARCHIVES & RECORDS ADMINISTRATION
www.archives.gov August 21, 2002

Written Document Analysis Worksheet

1. TYPE OF DOCUMENT (Check one):

___ Newspaper	___ Map	___ Advertisement
___ Letter	___ Telegram	___ Congressional record
___ Patent	___ Press release	
___ Memorandum		___ Census report
	___ Report	___ Other

2. UNIQUE PHYSICAL QUALITIES OF THE DOCUMENT (Check one or more):

___ Interesting letterhead	___ Notations
___ Handwritten	___ "RECEIVED" stamp
___ Typed	___ Other
___ Seals	

3. DATE(S) OF DOCUMENT:
_____

4. AUTHOR (OR CREATOR) OF THE DOCUMENT:
_____

POSITION (TITLE):
_____

5. FOR WHAT AUDIENCE WAS THE DOCUMENT WRITTEN?
_____

6. DOCUMENT INFORMATION (There are many possible ways to answer A-E.)

A. List three things the author said that you think are important:
_____
_____
_____

B. Why do you think this document was written?
_____
_____

C. What evidence in the document helps you know why it was written? Quote from the document.
_____
_____

D. List two things the document tells you about life in the United States at the time it was written:
_____
_____

E. Write a question to the author that is left unanswered by the document:
_____
_____

Designed and developed by the
Education Staff, National Archives and Records Administration, Washington, DC 20408.

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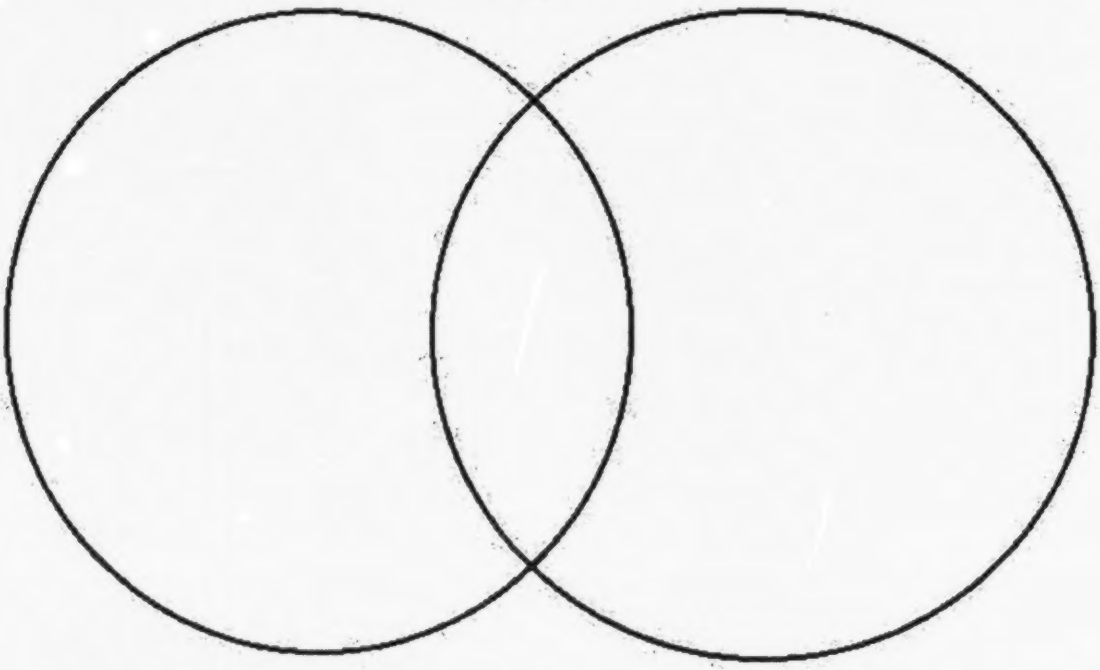
Exploring Cultural Rituals

VENN Diagram

Cultural Music



After listening to cultural music, write differences in music themes, gender roles and religious ideas in separate circles. In linking area of circles, write similarities in music.

Team members and Period

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Exploring Cultural Rituals

Intercultural Music Activity

Name:	Period:
Music Selection #1:	
Culture:	
Title of Record/Tape/CD:	
Musicians:	
Music Company:	
Date of Release:	
Theme of Selection:	
Lyric Example:	
How does this selection reflect the culture? Do you know if this selection is still in use today? If not, name a selection that has a similar theme.	

Music Selection #2:
Culture:
Title of Record/Tape/CD:
Musicians:
Music Company:
Date of Release:
Theme of Selection:
Lyric Example:
How does this selection reflect the culture? Do you know if this selection is still in use today? If not, name a current selection that has a similar theme.

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Exploring Cultural Rituals

Intergenerational Interview

Use these questions to help you gain information about your rituals.

1. Name of the person you interviewed:	
2. Relationship to you:	
3. When and where was the person born?	
4. What is the person's birth order in the family?(only, oldest, youngest?)	
5. If the person has siblings, how many does he/she have? Gender of siblings?	
6. What is the person's culture?	
7. How long has the person's family lived in the United States?	
8. Name jobs held by family members?	
9. Name languages spoken by person's family?	

10. What celebrations did person participate in as a child?	
11. What celebrations does person participate in as an adult?	
12. Do you believe it is important to celebrate rituals? Why or why not?	
13. Ask person to name a news event that is memorable to him or her. Why is it memorable?	
14. Ask person to name an important family member. Why did he or she choose that person?	
15. What is the person's definition of a family?	

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Exploring Cultural Rituals

Letter "Exploring the Important Rituals of Various Cultures"

To the parents of _____

Our Communications class is learning how and why different cultures celebrate important events in their lives and about the similarities and differences in these celebrations and customs.

To learn how and why different cultures celebrate important events in their lives we are asking our students to interview an older relative in their family in order to find out which events were celebrated and how and why these events were acknowledged.

The information gathered will result in a written assignment and oral presentation.

Thank you for helping your child gather this information. We hope that in the process of gathering the information they will learn more about the customs associated with these celebrations.

(Signature of teacher)

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Exploring Cultural Rituals

Carta "Explorando los acontecimientos importantes de diferentes culturas"

A los padres de _____

En nuestra clase de comunicacion estamos estudiando el porque y como se celebran los acontecimientos importantes en diferentes culturas.

Queremos que conozcan las diferencias y similaridades en las celebraciones entre culturas.

Para que conozcan como y porque se celebran estos acontecimientos en su propia cultura pedimos que nuestros estudiantes les hagan preguntas a un pariente de otra generacion de su familia para saber como y porque se han celebrado importantes acontecimientos en su vida.

La informacion que obtengan sera parte de una tarea escrita y de una presentacion a toda la clase.

Les agradecemos la ayuda que le brinden a su nino o nina en obtener esta informacion y esperamos que aprenda su hijo o hija algo de las celebraciones de su propia cultura y de las culturas de otros estudiantes en la clase.

(Firma de maestro/a)

Exploring Cultural Rituals

Oral Presentation Rubric

Criteria	Points
Time (10 points) Was the presentation the required assigned time?	
Volume (10 points) Did the student's speaking volume enhance or diminish the presentation?	
Gestures (10 points) Did hand movements enhance or detract from the presentation?	
Rate (10 points) Did the student speak at an optimum rate?	
Articulation (10 points) Did the student enunciate words or use word crutches "uh" or "you know" that detracted from the presentation?	
Pronunciation (10 points) Were all words correctly pronounced?	
Visual (10 points) Did the student include an appropriate visual?	
Student Question (10 points) Did the student include a question that could be answered from the information given in the presentation?	
Bibliography (25 points)	

Are sources correctly cited using APA or MLA form?	

Total number of points out of 150 _____

Comments:

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Exploring Cultural Rituals

American Life Histories - Comparison and Contrast

Write a three page comparison and contrast essay of a custom or celebration from two different sources in American Life Histories: Manuscripts from the Federal Writers' Project, 1936-1940.

You may write your essay (legibly) or use the word processor on the computers. Include a bibliography at the end of the paper using the MLA- Style Citation Format (2 citations) for American Memory text documents.

First page: Introduction: Give details of the people being interviewed (location-age-custom-setting-other details).

Second page: Compare the custom or celebration. How is it similar? How is it different? Compare it to a celebration you have attended or compare it to a custom in which you have participated or observed.

Third page: Is this custom or ritual celebrated today? Why or why not? Why do you think the celebration is important? Do you have any questions you would have liked to ask the subject of the interview?

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Exploring Cultural Rituals

Rubric for Historical Counterpart Compare/Contrast Essay

_____ 20 pts. Historical Differences identified and explained

_____ 20 pts. Modern Similarities identified and explained

_____ 20 pts. Reasons for Continued Popularity identified and explained

_____ 20 pts. 2 Bibliographic Sources(minimum)

_____ 10 pts. Introduction and thesis

_____ 10 pts. Grammar and appropriate word usage

_____ 10 pts. Spelling

_____ 10 pts. Punctuation

_____ 10 pts. Division of paragraphs

_____ 10 pts. Conclusion

_____ 10 pts. Neatness

_____ total points out of 150 possible

Comments:

Exploring Cultural Rituals

Recordings of Ethnic and Regional Music

African American Music

- The Children of Selma. Rounder Records Corp., 1988.
- Negro spirituals (Disc). Vox Productions, 1977.
- Vinnie Burrows: Walk Together Children: The Black Scene in Prose, poetry and song (Disc). Spoken Arts, 1966.
- We Shall Overcome: Songs of the Freedom Riders (Disc). Folkways, 1961.

Austrian Music

- Austrian Music (Disc). Request Records, 1977.

Brazilian Music

- Folk Dances of Brazil (Disc). Audio International Air, 1973.

Cambodian Music

- Silent Temples, Songful Hearts: Traditional Music of Cambodia (audiocassette). World Music Press, 1991.

Chinese Music

- Chinese Folk and Art Songs (Disc). Spoken Arts, 1962.

Collection Of Russian, Slovakian, French, Italian, Anglo, Croatian, Greek and Lithunian Immigrants to the U.S.

- Old Country Music in a New Land (Disc). New World Records, 1977.

French Music

- Chansons Pour La Classe De Francais (Disc). Bowmar Records, 1977.
- Chants De Jeux Francais (French Game Songs) (Disc) Bowmar Records, 1977.

- French Folk Songs(Disc). Columbia-World of Folk and Primitive

Music, v.4. Columbia, 1977.

German Music

- Folk Songs From Germany (Disc). Folkway Records, 1958.
- Choral Music of Arnold Schonberg (Disc). Everest Recordings, 1977.

Native American Music

- American Indians of the Southwest By Laura Boutton (Disc). NY Folk-

Way Records, 1951

- Farwell, Orem and Cadman (Disc). New World Records, 1977.
- Songs of Earth, Water, Fire and Sky (Disc). New World Records,

  1976.
- Songs of Love, Luck, Animals and Magic - Music of the Yurok

  And Tolowa Indians (Disc). New World Records, 1977.

New England Music

- Brave Boys -New England Traditions in Folk Music (Disc). New World Records, 1977.

Russian Music

- Russian Choral Music (Disc). Folkways Records, 1959.

Spanish Music

- Caliente-Hot, Puerto Rican and Cuban Musical Expression in New York.

  (Disc) Recorded Anthology of American Music. New World Records,

  1977.
- Dark and Light in Spanish New Mexico (Disc) Music of Alabados and Bailes. New World Records, 1978.
- Los Mariaches- (audiocassette) World Music Press, 1989.
- Paraguay (Disc). Request Records, 1972.
- Songs and Dances of Argentina (Disc)-Audio International Air, 1972.
- Spanish Folk Music (Disc). CBS Records, 1977.

Swiss Music

- Schweizer Alpenlange- Music from the Swiss Mountains (Disc) Request Records, 1977.

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